

# ART IN AMERICA

AND ELSEWHERE

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FIG. 3. TITIAN: THE SACHS HEAD  
*The Arthur and Alice Sachs Collection, New York*





ART IN AMERICA *AND ELSEWHERE*  
AN ILLUSTRATED BI-MONTHLY MAGAZINE  
VOLUME XVI • NUMBER IV • JUNE 1928



THE MISSING HEAD OF THE GLASGOW  
"CHRIST AND ADULTERESS"

BY BERNARD BERENSON

*Settignano, Florence, Italy*

FOR several decades it has been known that the Glasgow "Christ and the Adulteress" (Fig. 1), a Venetian painting of about 1510 or 1515, was incomplete. A nearly contemporary copy in the Bergamo Gallery shows a figure on our right which was missing in the original (Fig. 2). Yet experience has taught us to think, with regard to pictures, less ill of acts of man than of "acts of God," for so many have turned up in recent years that were believed destroyed, and so many more have been preserved through generations of neglect. Decidedly, except when his passions are stirred or his interests served, man is not a destructive animal.

So I was more gratified than surprised when I learned a little while ago that Mr. and Mrs. Arthur Sachs, of New York, had acquired the head of the missing figure (Fig. 3) in the Glasgow "Christ and the Adulteress." As it must be a matter of interest to other students, and as it affords an occasion for saying in print what I have been thinking for many years about the authorship of the canvas to which this new-

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found fragment belongs, I am grateful to Mr. and Mrs. Sachs for allowing me to publish it.

It will not take much effort to prove that the Sachs head, as we shall henceforth speak of it, formed part of the Glasgow canvas. It corresponds to the minutest details with the head on the Bergamo figure that is missing in the Glasgow picture, and equally well with one in another early and somewhat altered version of the same that was well known more than thirty years ago in the collection of Sir Charles Turner in London, now belonging to Herr Friedeberg of Berlin (Fig. 4). The Sachs head is identical with the other two in every way, except quality only. It has an elegance, an attractiveness and an alertness which the others lack. It is, moreover, detached from, and sovereign over, the landscape in a way that is the more meritorious as it was not intended to be seen isolated. Perhaps, indeed, its seductiveness as a face, and its poetical ambiance, led to its undoing, tempting somebody to cut it out as a choice morsel. And in execution it has the same sparkle, the same promptness, and, in a more material but not negligible point, the same system of cracks as the Glasgow "Christ and the Adulteress." Finally, the shoulder and back of a head visible in the Sachs Fragment fit on to the head on our extreme right in the same picture.

So much for the integration of the fragment with the parent canvas. The question remains who painted the whole?

Connoisseurship has been of two minds on this problem. The official attribution still is to Giorgione, it would seem. I find it as hard as ever to believe that the author of the Castelfranco Altarpiece, of the Giovanelli "Soldier and Gipsy," and of the Louvre "*Fête Champêtre*," all characterized by a dreamy gravity, should have conceived anything so vehement as this. Which is the most vulgarly melodramatic of the two figures, the Christ, or the youth He is shoving to one side, one hesitates to decide. And the Adulteress herself would seem to belong to a world where promiscuity is not the exception, but the rule. Nor can one praise the tall figure in the parti-coloured hose in the Bergamo version. It is hard not to approve of the people who cut off and kept the head, now the Sachs Head, and threw away the rest.

Defenders of the official attribution may plead that the Giorgiones I refer to give no scope for dramatic treatment, as if one could not feel how figures in repose would behave in action. Fortunately we can reply to the rubber-stamp school of attributors by pointing to the



FIG. 1. TITIAN: CHRIST AND THE ADULTERESS  
*Corporation Galleries, Glasgow*



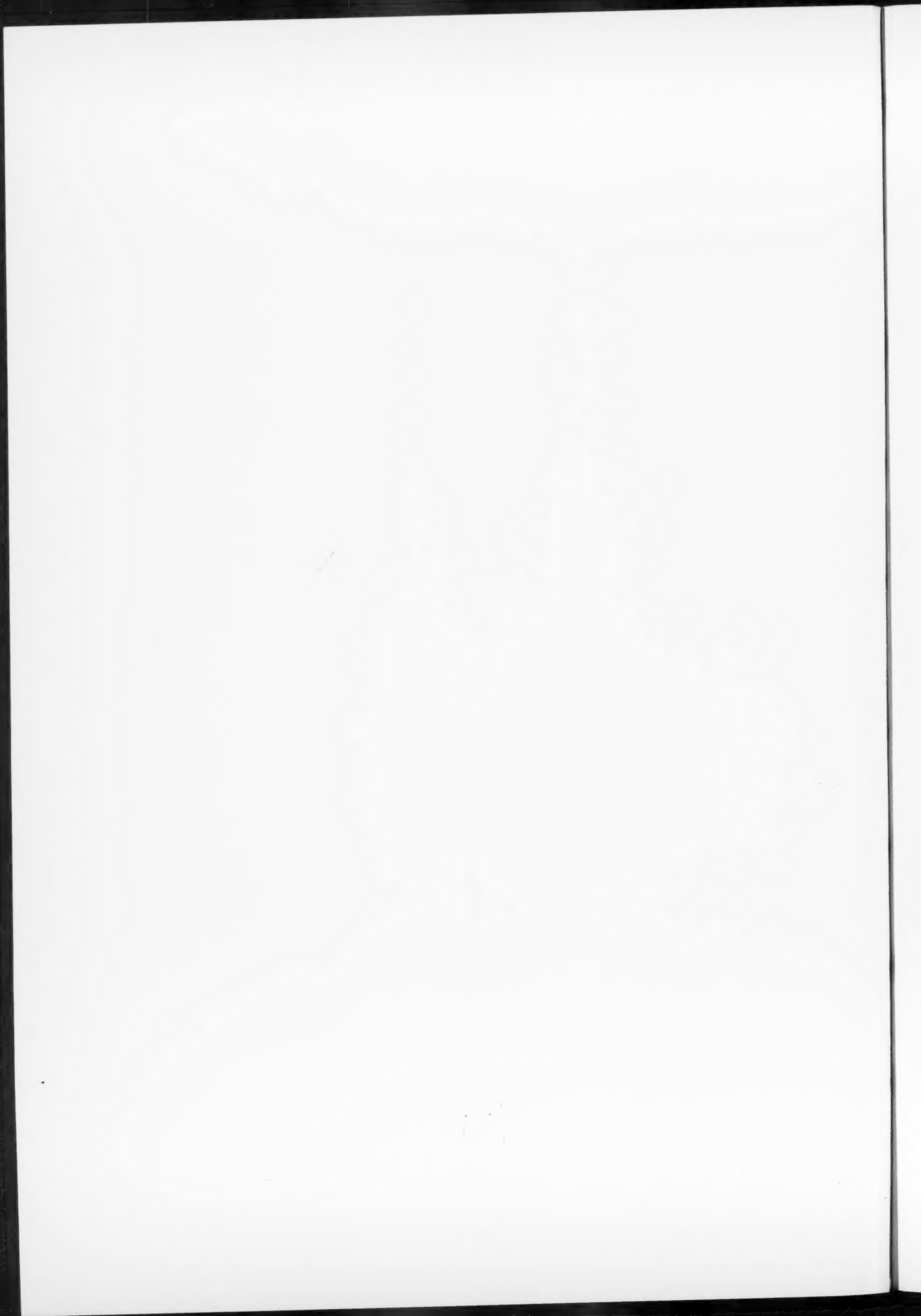
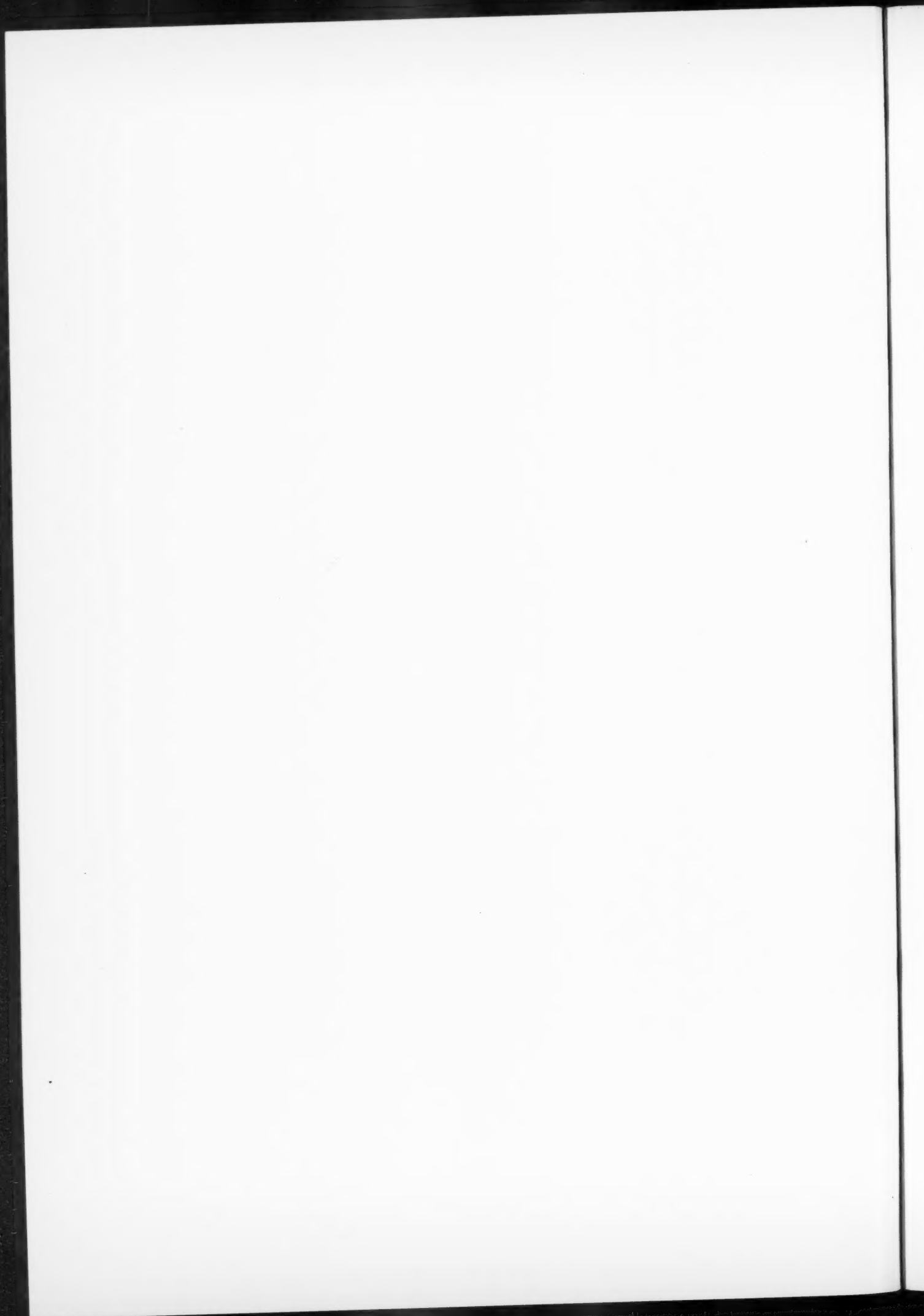




FIG. 2. NEARLY CONTEMPORARY COPY OF THE GLASGOW "CHRIST AND THE ADULTERESS,"  
*Bergamo*





"Trial of Moses," where the youthful Giorgione had ample scope for melodrama, if he had cared to take advantage of it. He is as disdainful of the momentary, he is as grave, as soundlessly musical, in that earliest known work as in the "*Fête Champêtre*," which is his last.

Moreover, if the Glasgow picture were by Giorgione, it would have to be the exact date of the last named work (Fig. 5). The costumes preclude it being earlier. Then the cap, the coat, the parti-coloured hose of the lute-player in the one are identical with those of the two youngish figures in the other, as seen in the Glasgow picture and its Bergamo imitation. The kerchief on the back of the Adulteress's head is very nearly identical with the one worn by the nude at the well; and the progress of the kerchief from the forehead to the back of the head is all but a calendar, almost a clock-face, in Venetian painting. For these reasons it could not be earlier, and later it cannot be, because Giorgione died in 1510.

So it is right to insist on not charging this work against Giorgione. But to ascribe it to Cariani or even to Sebastiano del Piombo, as we used to do, is to pay them too much honour. In the feeble light of what was known a generation ago, such attributions were permissible, even fruitful. They provoked one to the study of these masters; but study has led to the conclusion that the first was incapable, and the second not so much incapable as unlikely to have painted the Glasgow picture. Of course, Sebastiano in his purely Giorgionesque period comes within sight of this achievement. The St. Giovanni Chrysostomo Altarpiece, the Farnesina lunettes, and the Doughty House "Salome" were certainly due to a closely similar inspiration. But neither mood, nor *tempo*, neither form nor colour, close as they are, are close enough for identity of authorship.

That compelling identity we shall discover in the kind of Titian that is represented by the frescos of 1511 in the Scuola del Santo at Padua, particularly the one representing "St. Anthony making an Infant witness the Innocence of his Mother, accused of Adultery" (Fig. 6). The compositions are in every respect alike, the costumes are much the same, the action also, and the types are identical. One may compare the youths in both pictures; and if the mother in the fresco is not more like the woman in the canvas, that is chiefly because there is no occasion for her lurching forward. In that respect the "Madonna" by Titian, which until recently was in Mr. Robert Benson's collection in London, serves our purpose better (Fig. 7). The resemblance extends



even to the features of the landscape. A great deal of minute proof could be brought to bear on this attribution to Titian, but it would necessitate the reproduction of scores of pictures, and a kind of discussion for which "Art in America" is not the most suitable platform. In a sense, too, the discussion is superfluous. We have but to familiarize ourselves with the less stabilized creations of the young Titian, as represented by the Scuola del Santo frescos, to realize that the Glasgow "Adulteress" is comprised in the group. And I am confident that this will happen, even if I refrain from piling up proof upon proof.

## THE EXCAVATIONS AT CYRENE

BY CARLO ANTI

*Padova, Italy*

**I**N the territory of Cyrene in March, 1911, three American archaeologists: R. Northon, C. D. Curtis, and J. A. Hoppin, buried the body of their companion, Herbert Fletcher De Cou.

These four Americans had arrived at Cyrene, the dead metropolis of northern Africa, early in the winter of 1910-11.

They had opened quarters in the Acropolis on the top of the Bel Gadir, where stood the temple of Demeter. They had been attracted thither by important architectural ruins, numerous carvings that appeared on the surface and the belief that the place where, according to Callimachus, Greek colonists in the fifth century B.C., and blonde Libyan women had joined in their dances of joy, concealed monuments of extraordinary importance.

Unfortunately, conditions in those parts were not ripe for scientific explorations. Turkey, which dominated that country at the time, was alarmed at the threatening rumors that had spread concerning Tripolitania and Cyrenaica. It was said that Germany wanted to purchase these lands; and that Italy, for whom their German occupation meant danger and a diminution of prestige in the Mediterranean, wanted to beat Germany to the bargain. These suspicions were corroborated by the fact that during these years a great many scientific missions and individual scholars were wandering over the country. In 1907 it was

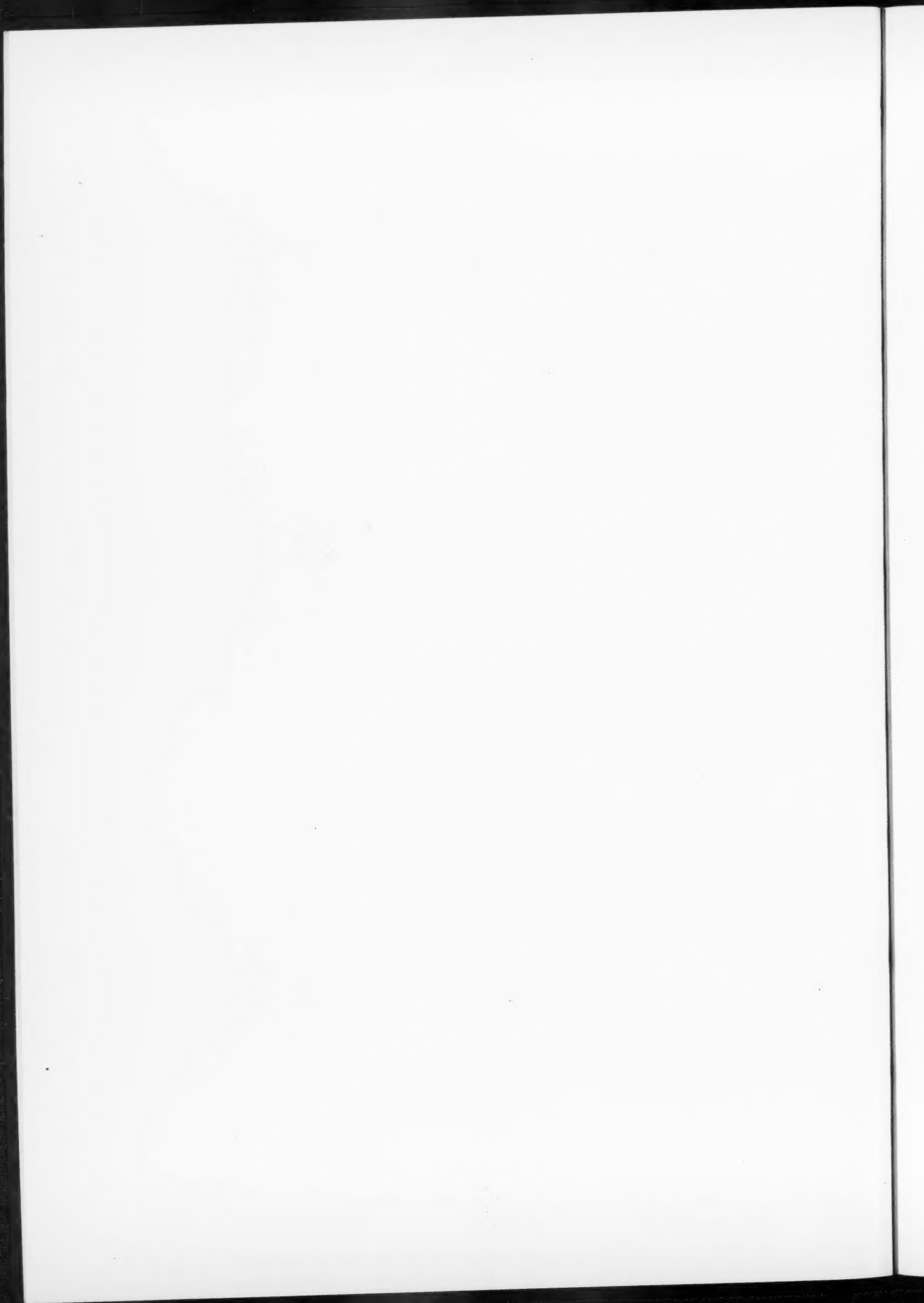


FIG. 4. NEARLY CONTEMPORARY VERSION OF THE GLASGOW "CHRIST AND THE ADULTERESS"  
*Herr. Friedeberg, Berlin*



FIG. 5. GIORGIONE: FETE CHAMPETRE  
*Louvre, Paris*





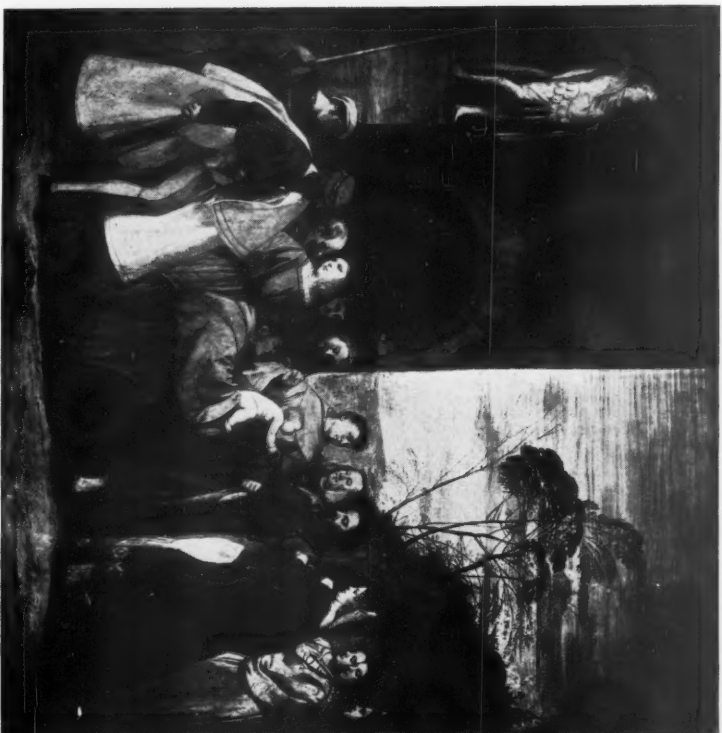
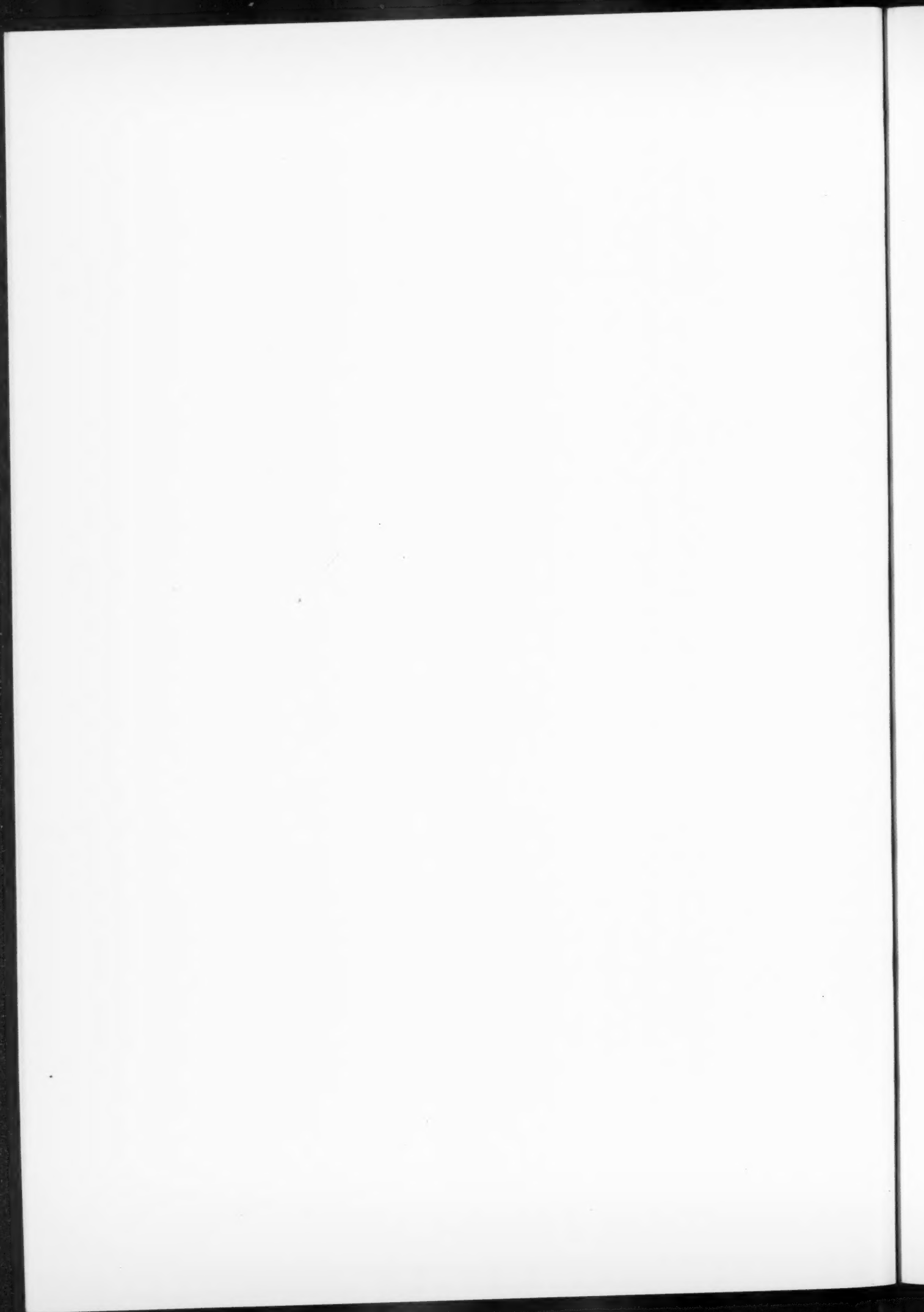


FIG. 6. TITIAN: SAINT ANTHONY MAKING AN INFANT WITNESS  
TO HIS MOTHER'S INNOCENCE  
*Scuola del Santo, Padua*



FIG. 7. TITIAN: MADONNA IN LANDSCAPE  
*Formerly Mr. Robert Benson, London*



visited by the Italian senator De Martino. In 1908 the *Jewish Territorial Organization* explored Cyrenaica with the express mission of studying the possibility of colonization. In March, 1910, Brandenburg visited Garian. In the months of July and August, 1910, an Italian archaeological mission, led by Federico Halbherr, who, together with Sir Arthur Evans, revealed the Minoan world, crossed Cyrenaica from Derna to Bhengazi, stopping also at Cyrene.

While the Americans were excavating at Cyrene during the summer months, an Italian politician, Enrico Corradini, was touring Cyrenaica; and two other scientific missions, making mineralogical researches, were in Tripolitania.

Turkey knew only too well that such scientific expeditions were sent to travel through a country for reasons which were more practical and materialistic than pure scientific researches. She was, therefore, alarmed and suspicious. Not being possible for her to act directly, she incited and instigated the natives, who, being diffident and hateful towards foreigners by nature, really did not need any special incitement in order to make the foreigner's sojourn in that country difficult and dangerous.

On the morning of March 11, 1911, while De Cou betook himself to the excavations, a Bedouin, who lay in wait among the rocks, shot him to death. The murder had, of course, an immediate cause, but the real cause was to be found in the suspicious attitude that the natives took towards each and every foreigner.

After having obsequiously buried their companion and friend, Northon, Curtis, and Hoppin suspended operations and returned to Europe.

In the meanwhile matters were assuming a serious aspect. In October of that year Italian troops were at many points of the coast. This marked the beginning of a war that was to last several years.

The war suspended all excavations until Nature itself came into play and induced the Italian government to resume them.

On the night of December 27, 1913, a furious storm broke out at Cyrene and torrents of water rushed down from the hillsides washing away all obstacles and digging deep gaps and ditches in the ground. At dawn, after the storm had subsided, some soldiers, sent to repair the damage done by the hurricane, discovered in a hole dug by the rushing water, radiant in its marble candor, the Venus named after Cyrene,



which now has become one of the precious possessions of the *Museo delle Terme* of Rome.

This magnificent statue was headless. A thorough search for the missing part was made, vastly extending the hole, but in vain! The head was lost beyond hope of recovery. This work was, however, generously recompensed by the finding of many other beautiful carvings and ruins of edifices. Excavations were, consequently, systematically resumed, and since then they have been kept up with hardly any interruption.

Two sections of the city have already been brought back to light. The excavated ruins are of an imposing grandeur. The carvings already found fill an entire museum, and still enough to fill another museum are expected; for, only a very small part of the entire city has been explored.

The *agora*, the square which was used as the commercial and political center of Old Cyrene has already been excavated. The excavation of the Sanctuary of Apollo, the religious center of the city, has reached considerable proportions. Successful researches have also been conducted among the ruins of the great Temple of Zeus, situated on the hill in the eastern part of the city.

The *agora* is of the usual Greek type: a square surrounded by porticos and containing large altars and numerous monuments erected in honor of heroes and gods, much like the classical *agora* of Priene. However, one singularity which renders it interesting and suggestive distinguishes it from the rest. It consists of two small, round monuments, discovered at the center of the square and believed to be the tomb and private place of worship of Battus Aristoteles, who, according to legend, founded Cyrene in the seventh century B.C. These monuments were seen by Pindar who mentions them in one of the odes he dedicated to the king of Cyrene, Arcesilaus IV.

The Sanctuary of Apollo, near the Fount of Kyra, is grandiose for its surroundings even in ruins. It is complex by virtue of its variety of edifices and important because of the scarcity of others like it. This Sanctuary is really a group of temples rather than one. Only in the excavated part, which, though extensive, comprises only one-third of the sacred area, there are besides the main temple of Apollo with its minor related temples and altars, a Sanctuary of Artemis, another of the Nether Gods, a third dedicated to the worship of a great number of other divinities, which reminds us of the *Agora of the Gods* at Thera,



the mother city of Cyrene, and finally comes a Sanctuary dedicated to the worship of Isis. To the east of this monumental complexity there are two bath houses and at the west a theater of the Greek type.

The Sanctuary of Apollo at Cyrene compares favorably with the largest Sanctuaries of Greece. The individual discoveries are of no less importance.

I must add here that the oldest parts of the Temple of Apollo were built about 600 B.C. in the technique characteristic of the Heraion of Olympia: the bays and shafts made of tufa, the walls made of brick and wood, and the trabeation and roof of wood. Together with the Temple of Artemis Orthia of Sparta, the Heraion of Olympia, and the Apollonion of Thermos, this temple forms part of the group that is representative of the origin of Greek architecture and particularly of the Doric.

Another very important discovery was the large Altar of Apollo, about twenty-three meters long, with an older nucleus made of tufa, contemporary of the temple. The altar was, however, re-apparelled in a sumptuous marble dress in the fourth century B.C. The marble has been almost completely recovered and patiently and accurately put together again, so that it is now one of the best preserved altars of the Greek world.

Important for the history of architecture are also the Temple of Artemis and its altar, belonging respectively to the sixth century B.C. and the middle of the fourth century B.C.

Because of lack of space I will abstain from mentioning many other important edifices. I will also have to abstain from describing the numerous inscriptions, some of which, like the "Constitution of Cyrene," the "Letter of Emperor Augustus," recently published, the "ritual for purification," the "offering of grain," and the "reports of the priests of Demeter" are amongst the most noted epigraphic discoveries of the past year; and they are of great interest to the religious, political, and economical history of the ancient world.

A discussion of these documents would carry us too far from our subject and from the character of this magazine, dedicated principally to the problems of the figurative arts.

The sculptures hitherto found at Cyrene range from a little feminine figure in wrought iron pertaining to the seventh century B.C. to a lamb made in the seventh century A.D. by the Byzantine Christians and placed in the small church built in the ruins of the disconsecrated

Temple of Apollo. We have here almost thirteen centuries of artistic history: and for every century the soil of Cyrene has given up a first rate example. With the specimens found at Cyrene only, we can broadly document the entire history of Greek and Roman sculpture.

For the purpose of this article, I shall choose only a few of the statues that crowd the museums. Figure 1 shows a reproduction, somewhat larger than the original, which was miraculously recomposed from about 200 fragments. These fragments were found buried in the mould that filled the Temple of Jupiter Olympus on the eastern hill. It is a marble imitation, belonging to the end of the second century A.D., of the famous gold and ivory statute of Jupiter made by Phidias for the Temple of Olympia. The body is as smooth as ivory. The hair and beard still show many traces of the original gilding. A comparison of this statue with other statues by Phidias, such as the Apollo of Cassel and the Asclipios of Dresden, assures us that it is a loyal reproduction, since the Phidian Jupiter lies chronologically between these two statues.

A reproduction or any image whatever of the Olympian Jupiter, the masterpiece of the most famous Greek sculptor, considered as one of the Seven Wonders of the world, had been anxiously sought for about a century: the most authentic reproductions known were some figures engraved on Roman coins; but these documents were of derisive artistic modesty in their very small proportion compared with the size and importance of the original. The Jupiter Otricoli at the Vatican, a bronze head at Vienna, the Jupiter of Mylasa at the Boston Museum have been thought at various times to represent the Olympian Jupiter of Phidias. These illusions have successively faded before an always better prepared stylistic criticism. The first is grandiose but awkward and ostentatious; the second has been wrought to the point of being academical; the third, although plain, is wan, and its stylistic characteristics point to an age posterior to Phidias. They are all, however, irreconcilable with the divine ideal of the fifth century B.C.

The superb head found at Cyrene, on the contrary, irradiates this very ideal. There is nothing theatrical about it. All is calm, noble, and austere. Its deep, fixed glance emanates the feeling of a dignified, tacit majesty that chills and subjugates. The head is built with real architectural symmetry, which reminds one of the symmetry of the Parthenon on the Acropolis at Athens.

At least two centuries part the head of Jupiter from that repro-



FIG. 1. HEAD OF THE OLYMPIAN JUPITER



FIG. 3. APHRODITE





FIG. 2. HEAD OF ARTEMIS  
*School of Asia Minor*



FIG. 4. BUST OF AGRIPIA  
*Roman*





duced in Figure 2. During this lapse of time the conception of the divine and the artistic expression had completely changed.

This head was found in the Temple of Artemis. The delicate, youthful, almost infantile face leaves no doubt. Its virgin aspect is characterized by an expression that a century before would have been considered an absurdity in the figuration of Artemis.

The softly reclined head, the languid eyes, the unfurled lips from which one seems to feel a warm, sweet breath, give to the whole a slightly sensual tone, a femininity that, at first sight, would not seem characteristic of Artemis.

We have before us, however, a work belonging to some school of Asia Minor (we are reminded of the Dionysius of Tralles). The works of these schools are all expressive of sensual reactions. So we should not be surprised at discovering a delicate reflection or trace of them even in the countenance of Artemis, the purest of goddesses.

The original of the graceful Aphrodite, reproduced in Figure 3, belongs to the same artistic surroundings. I say the original because although this one is masterly worked, I hold it to be a copy made during Roman domination like its more famous sister at the Museo delle Terme of Rome.

The unprejudiced sensuality of the sculptors of Asia Minor manifests itself here with supreme grace. But without reserve or moderation. Since sensuality and archness were known attributes of Aphrodite, the artist could have given vent to his taste.

This statue has come to occupy an eminent place amongst the most famous Venuses of our museums, not only on account of its elaboration but also because of its uniqueness of type. She is no longer the opulent and lustful woman that we find in different degrees in the Venuses of Milo and Gnidus, in the Medicean Venus and in the Capitoline Venus, and above all in the most famous Venus of Cyrene, that of the Museo delle Terme; but a Venus that you might almost call modern for her slender and nervous body.

All this grace is illumined by a roguish smile that bespeaks a complacent consciousness of her own beauty and an arch contempt for the spectator's curiosity, which gives it a charm that raises it high above the inexpressive coldness of the Venuses of Milo and Gnidus, above the very affected pose of the Medicean Venus and above the vulgar inexpressiveness of the Capitoline Venus.

I shall now close with the description of a Roman statue. Gener-



ally, it is an error to pretend to identify all new Roman figures with historical personages. This is a bad habit which we have inherited from the antiquary archaeology of the eighteenth century. In the present case (Fig. 4), however, the excellence of the work and other circumstances permit us to believe that we have come upon a portrait imported from Italy; and, therefore, in all probabilities it is a portrait of some personage of the Imperial House.

Its comparison with coins and other carvings leads us to believe that it must be a portrait of Agripina the elder. The accurate expression, the beautiful, noble, but attenuated countenance, the age, all coincide perfectly with the unfaithful wife of Germanicus, against whom Fate was implacable, making of her a symbol of pain and suffering: the sufferings which persecuted the tragic family of the Giuli.

Her sad trip from Cyria to Rome carrying with her the ashes of her husband, who had died suddenly and mysteriously, her tormented life at Rome while Tiberius ruled, are events so profoundly human that they are still touching.

The portrait found at Cyrene is a plastic exhibition of this suffering. It is a new magnificent example of the type of art that constituted one of the greatest glories of Rome.

## DUTCH PAINTERS OF THE SCHOOL OF PIETER DE HOOCH

BY W. R. VALENTINER

*Detroit, Mich.*

SO far as we are aware, Pieter de Hooch had no actual pupils, but his subject matter and style exercised no slight influence on contemporary Dutch genre painting, as might well be expected of so characteristic and delightful an art expression.

Pieter de Hooch's art seems compounded of the most diverse stylistic elements, and similarly, in the works of other masters related to him in style, it is difficult to determine how much is owed to the influence of de Hooch and how much to the conceptions of those other masters who catered to the very general taste for paintings of interiors



FIG. 1. SAMUEL VAN HOOGSTRAETEN: GARDEN SCENE WITH PORTRAIT FIGURES  
*Private Collection, Berlin*



FIG. 3. ESAIAS BOURSSE: SOLDIER SMOKING  
*Private Collection, London*



FIG. 2. GERBRAND VAN DEN EECKHOUT:  
SOLDIERS AT BACKGAMMON  
*Private Collection, Detroit*



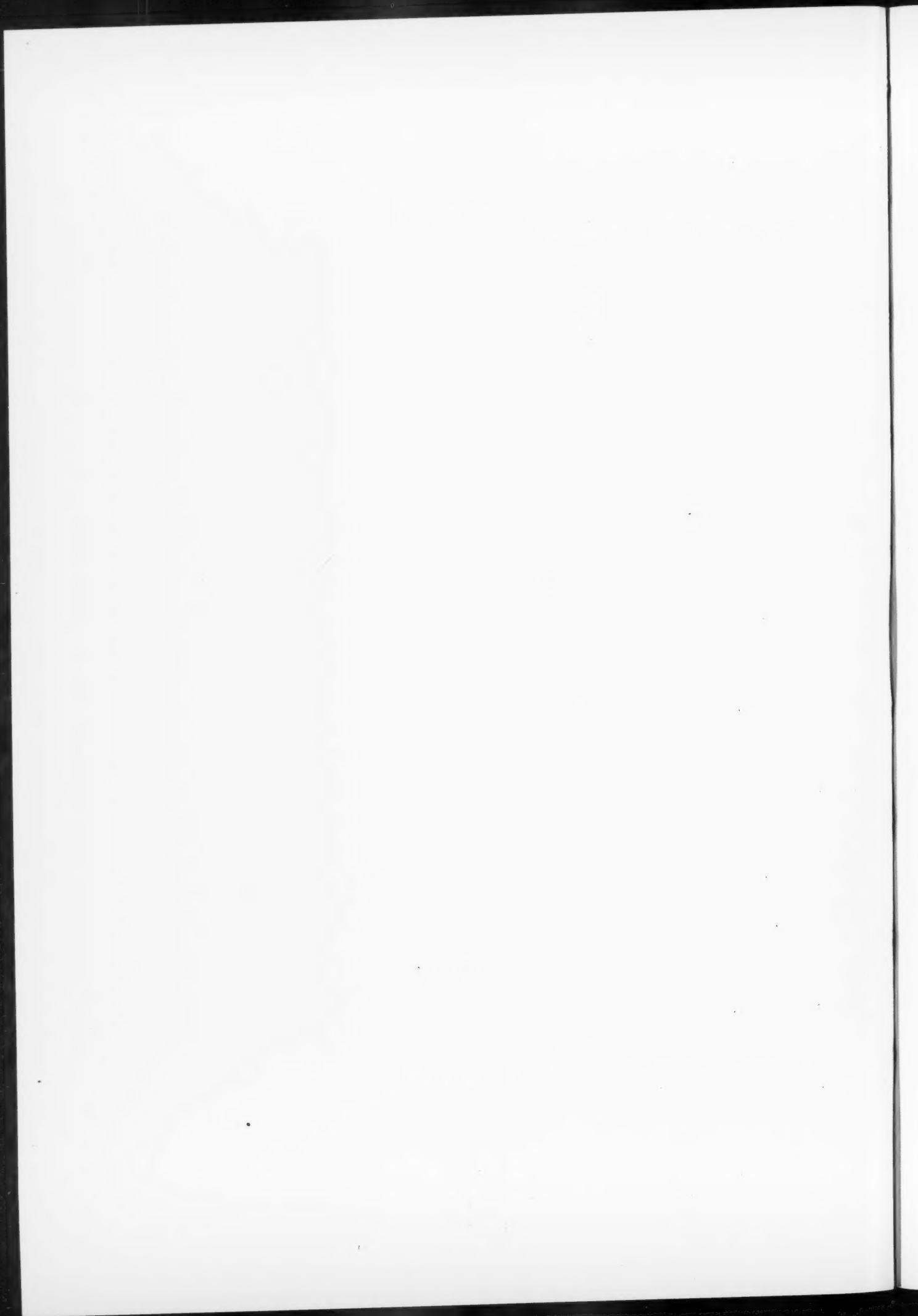
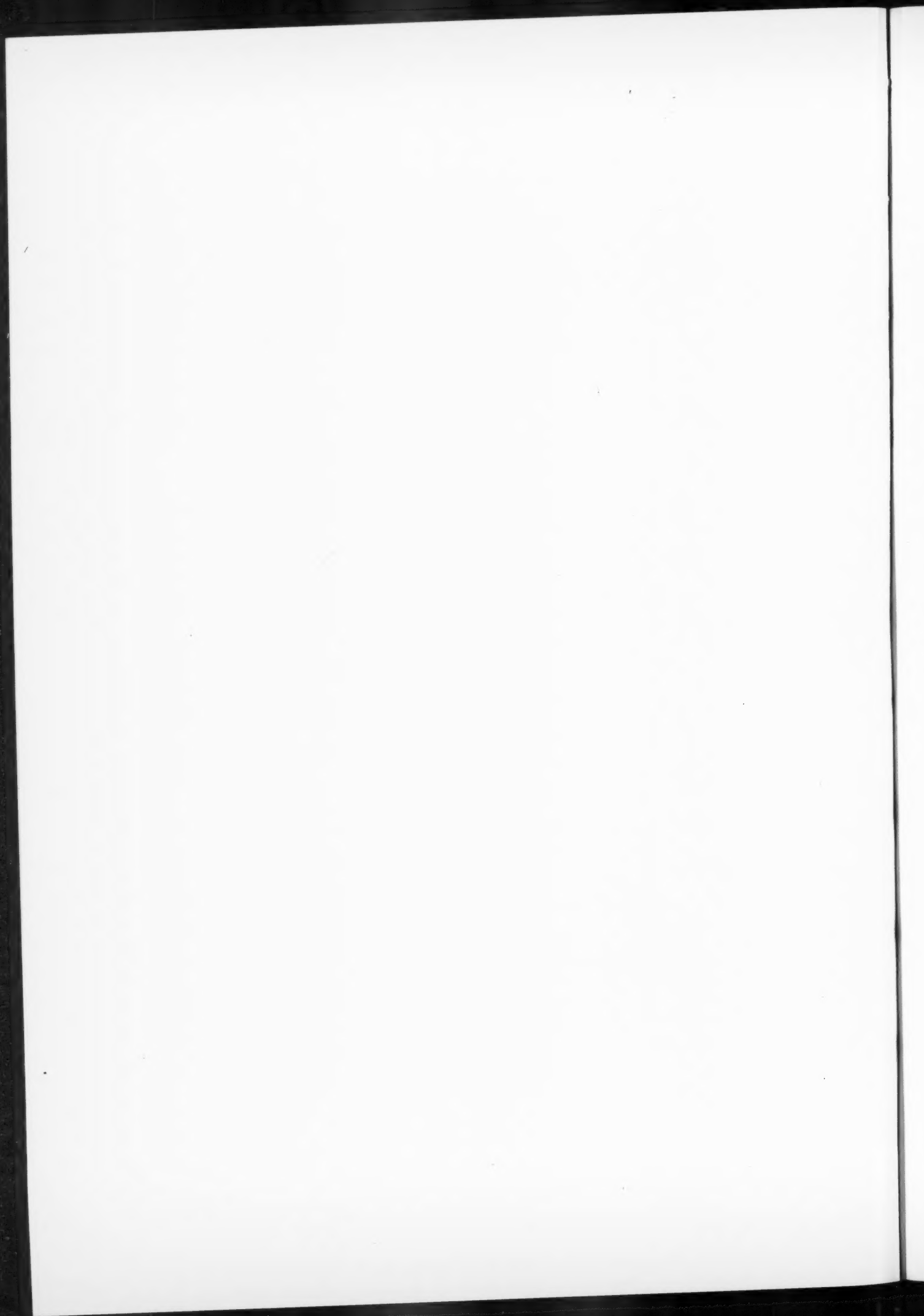




FIG. 4. ESAIAS BOURSSE: GIRL SEWING  
Formerly Wendouck Collection, Berlin



FIG. 5. ESAIAS BOURSSE: MOTHER AND CHILD  
Formerly A. Jansen Collection, Brussels



prevalent in Holland at that period. This much is certain, that in the development of this type of genre picture, Rembrandt, who was the fountain head of inspiration for many artists of his day, played an important part. The domestic and bourgeois atmosphere which pervaded the interior scenes painted by Rembrandt in the middle forties was speedily imitated by his pupils, and although his art was inherently too sublime in conception to concern itself with realistic genre paintings in the style of Pieter de Hooch it was an easy matter for his pupils to substitute scenes from Dutch everyday life for the master's inspired religious compositions — all the more so as they lacked entirely his imaginative endowment. We may even assume from some of Rembrandt's drawings — which often served as models for his pupils — that he himself brought the fertile field of genre painting to the attention of some of the more realistically endowed among them — such as Nicholas Maes, Samuel van Hoogstraten and Gerbrand van den Eckhout who most obviously form a link between the Rembrandt school and the genre painters surrounding Pieter de Hooch.

This applies also to the outdoor scenes beloved of Pieter de Hooch and his imitators, those formally patterned festive terrace scenes, or the garden pictures in which only a couple of figures are introduced. There is, for instance, a small garden picture by Van Hoogstraten (Fig. 1), dated 1647, in which two figures are introduced. If we find on the one hand that in technique and sharply contrasted lighting it is reminiscent of the Rembrandt school, in other ways it clearly foreshadows Pieter de Hooch's work.

One of these paintings (illustrated in *ART IN AMERICA*, 1926, p. 48, pl. 1), bears the date 1651, and this has been considered as an improbable substitution for 1661. However, since our knowledge of the date of Van Hoogstraten's painting, this earlier date no longer seems improbable.

There are several compositions by Eckhout — festive terrace scenes which suggest Pieter de Hooch in their composition and lively color, but which probably antedate his work. This is certainly true in the case of several interiors with soldiers in which we can trace the derivation from the Haarlem masters of the school of Dirk Hals and at the same time note the transition to the style De Hooch employed in similar subjects. The example illustrated, "The Backgammon Players" (Fig. 2), dated 1651, which comes from a private collection in Detroit is undoubtedly the painting mentioned in the inventory of the estate of



the painter Cornelis Dusart, dated 1703. Nicholas Maes, too, in the late forties and early fifties, evolved from the Rembrandt manner a way of painting interiors which in individual cases closely resembles that of Pieter de Hooch. (Compare the illustrations in my book about this master.)

The above mentioned artists only approached the manner of Pieter de Hooch during a passing phase of their development. There was, however, another group who, so far as subject matter went, varied much less and whose whole development paralleled that of de Hooch. P. Janssen Ellinga, the imitator of de Hooch during his Amsterdam period, and Hendrick van den Burch, who apparently took de Hooch as his model during the latter's early Delft period belong to this group, as do Esaias Boursse and Jan Vrel. Although today we can no longer confound their work with that of Pieter de Hooch, they achieved in their paintings of interiors effects not unlike those of de Hooch in his middle period and are certainly well worth attention.

#### I. ESAIAS BOURSSE<sup>1</sup>

All the information in our possession concerning Esaias Boursse suggests that his was a most unusual career for a Dutch painter of his generation. He was born in Amsterdam on March 3, of Walloon parentage — his father coming from Valenciennes and his mother from Avienne, near Mons. Jan, the eldest of his six brothers and sisters, seems to have achieved some prosperity and provided for Esaias artistic education, and even for a trip to Italy — although his art, in so far as we are familiar with it, shows not the slightest trace of Italian influence. His early works on the contrary show clearly that he came into contact with Holland's greatest master, with Rembrandt, and the inventory of his brother Jan's estate, which includes paintings, engravings and drawings by Rembrandt, testifies to the close relationship between the two families. It is likely that Esaias Boursse studied under Rembrandt between 1647 and 1650, at the time when Maes, van Hoogstraten and Karel Fabritius were still completely under his influence, although no longer actually his students.

The earliest painting by Boursse known to us — the courtyard scene with the child blowing bubbles — from the Kaiser Friedrich Museum in Berlin, is, in its details (the strongly lighted, vine-covered wall on

<sup>1</sup> An article on this artist by the present writer has already been published in *ART IN AMERICA*, 1913. The pictures described here, however, which have mostly come to light since that date were not mentioned in it. The essay by Drs. Bode and Bredius in the "Jahrbuch der Preussischen Kunstsammlungen," 1905, offers a foundation for the study of this master's work.





FIG. 6. ESAIAS BOURSSE: WOMAN PEELING TURNIPS  
*Private Collection, London*



FIG. 7. ESAIAS BOURSSE: OLD WOMAN READING  
*Private Collection, Berlin*



the right and the bird-cage against a light background), reminiscent of Karel Fabritius who at that time was already settled in Delft. Most of his pictures with which we are familiar were painted during the next decade. This is readily understood, for from 1661 on the young artist travelled extensively in the service of the East India Company. In September of that year he was appointed petty officer on a vessel that sailed around Africa to India, and received ten gulden per month as pay — eight gulden more than a common sailor. In an inventory of his brother's estate, made in 1671, there is mention of drawings of the Cape of Good Hope and of Ceylon which he made en route. In the following year, on November 11, 1672, he died on the high seas aboard the ship *Reenen* a month after the start of a second voyage to the East Indies.

We are today familiar with about a dozen paintings by Esaias Boursse,<sup>2</sup> of which only two are dated — the charming painting in the Wallace Collection, "Woman Beside an Unmade Bed," dated 1656, and "The Spinner" in the Rijks Museum, Amsterdam, dated 1661. Of his earlier pictures—painted probably prior to 1650; a well authenticated "Guard Room" (Fig. 3), from a private collection in London belongs stylistically beside the courtyard scene in Berlin. In it a soldier is seated beside a table smoking, while another seen from the rear stands in the background. The previously mentioned inventory of Esaias Boursse's brother's estate (in which we find listed almost all of Esaias' known works), proves that our master painted soldier scenes. Mention is made in it of a painting with "Three Soldiers" and a "Guard Room" (*Een Corps-de-Garde*). This composition is so akin to Terborch's early work, or even more to that of Pieter de Hooch, that one is tempted to search for more such Boursse's among the paintings of this type attributed to de Hooch.

The two interiors belonging to the former Wesendonck Collection in Berlin, and the Janssen Collection in Brussels (Fig. 4 & 5) (mentioned respectively in the essay by Bode and Bredius as in the former Ruelens Collection and as lost sight of), probably were painted in the early fifties and closely resemble the work of Pieter de Hooch's middle period, although they probably antedate it.

<sup>2</sup> As is always the case with newly discovered artists one is at first prone to attribute too much to them. The painting of a "Scissor Grinder in a Barn," formerly in the d'Hautpoul Collection in Paris, and now in the John G. Johnson Collection in Philadelphia, mentioned in the essay by Bode and Bredius, is not by Boursse, but by C. Netscher, whose authentic signature it bears under a false Metsu signature. A little picture from the John D. McIlhenny Collection in Philadelphia which I illustrated in my essay in *ART IN AMERICA* and ascribed to Boursse, "Rear View of a Woman seated by the Fire," is much more likely by Jan Vrel as I will prove in the course of this article.

Compared with de Hooch's work, they are — not wholly to their advantage — richer in still-life details. Boursse was much interested in still life (this is proved by a catalogue of paintings owned by his brother), which he often combined with genre painting. For those who are interested in the Dutch handicrafts of the period, these accurate portrayals of stoves, furniture, peasant pottery, metalwork and textiles are rich mines of information. Boursse's marked preference for certain objects is clearly related to his tendencies as a painter. He has a particular fondness for wall hangings, linen and bedclothes, for colorful chaircushions and for white caps, also for crumbling brickwork and for sheaves and blades of straw which are almost always to be found lying on the ground somewhere in his canvases (a still-life with a bundle of straw is mentioned in the inventory from which we have already quoted).

Like Pieter de Hooch he lacks temperament in the portrayal of the human figure. His people are isolated in thoughtful — or, if occupied — in stiff postures in a corner of the room, in a rather mannered fashion — like models posed for the occasion. They are, however, carefully executed, and better drawn than similarly placed figures by Jan Vrel. That the two interiors mentioned date from the early fifties may be deduced from the warm coloring, rich in red-brown tones, which differentiates them from the painting in the Wallace Collection dated 1656. The cool grey color scale of this latter composition obviously denotes a more advanced phase of the master's style. These cooler tones, in which a strong blue is often used in the costumes, prevail in two other interiors portraying women busied with domestic tasks — the painting in the Strasbourg Gallery, "Woman Peeling Apples," illustrated in Dr. Bode's essay, and "The Washerwoman" from the Johnson Collection in Philadelphia, as well as the painting from the Widener Collection formerly attributed to Vermeer which portrays a Sleeping Maid. (Illustrated in *ART IN AMERICA*, 1913.)

In two other interiors, also with single seated female figures, the uniform warm brown tones point to a somewhat earlier date of origin. One of the pictures illustrated (Fig. 7), from a private collection in Berlin, depicts an old woman sitting reading on a bench in front of her house in the sun, with a cat crouched beside her. The glimpse through a corridor on the left into which the sunlight falls is particularly attractive and reminiscent of Pieter de Hooch, and the motif of the old woman half asleep over her book is essentially adapted to the

artist's temperamental endowment. This painting was originally ascribed to Jan Vrel, but it bears all the ear-marks of Boursse's compositions — the brick wall on the right, from which a portion has broken away; the big wool coverlet and the bedclothing on the gallery above, and the stalks of straw hanging from the breastwork and glimpsed at the stable door in the rear of the corridor.

Stylistically this painting may well be compared with the "Woman Peeling Turnips in a Barn" (Fig. 6) which came to light two years ago in a private collection in London and is fully authenticated. The woman's figure is treated almost as a portrait, but is, none the less, secondary in importance to the still-life in the foreground consisting of old rubbish, cooking vessels, brooms, a saddle and riding boots. Here too we find the familiar requisites — an old wall from which several bricks have fallen away, bundles of straw, and a big wool coverlet striped in its lower portion. The predominance of the still life over the individual figure, and the exaggeratedly careful execution suggest that this is likely a youthful work.

The arrangement is reminiscent of a notable composition of the Rembrandt School for which up till now no correct attribution has been found. I refer to "The Sleeping Tobias blinded by the Excrement of a Magpie," in the Boymann Museum in Rotterdam—a painting variously attributed to Barend Fabritius, Giovanni Battista Weenix and other pupils of Rembrandt. We find among the pictures listed in the inventory of Boursse's brother Jan various historic-religious subjects, and there seems no reason why he should not have chosen an Old Testament episode which in its essential character—a single sleeping figure surrounded by a still-life composition—was peculiarly adapted to his style. In this painting the vine-covered, strongly lighted wall reminds us of the court-yard scene in Berlin, the pictorial arrangement of a still-life composed of odds and ends in front of a light-colored wall in the right hand corner recurs, as we have noted, in more than one of Boursse's canvases — particularly in the "Sleeping Maid," and in the "Woman Peeling Turnips" — several items in particular strike us as reminiscent — a brick wall from which the mortar has become loosened and some bricks fallen away; a white cloth lying beside a brass pail and cooking vessels which catch the light, and an old saddle and some loose straw. As in the other paintings the still-life extends high up on to the wall and is carefully carried out in all its details with due attention to effects of light and shade.



If, as I surmise, this painting is really by Boursse, there can be no doubt that he actually worked in Rembrandt's atelier, for the portrayal of the Sleeping Tobias with the Shovel beside him is found in a quite similar composition among drawings made by Rembrandt between 1645 and 1650. (Compare with my first volume of Rembrandt's drawings in *Klassiker der Kunst*.) The treatment of the wall on the left hand is quite in the manner of Rembrandt's compositions of this period, and the relationship to Rembrandt's pupils Barend and Karel Fabritius — who at this period had outgrown their apprenticeship to Rembrandt, but like Maes and van Hoogstraten had remained in close touch with the master — is equally distinct.

## BENJAMIN R. FITZ

By HENRY C. WHITE

*Waterford, Connecticut*

FATE never is more capricious or cruel than when she takes from us a talented painter early in life. As we observe him gaining the mastery of his medium and admire the first flowering of his genius we speculate upon the possibilities of his future. What a portent of great accomplishment! To what heights may he not attain, what riches may he not add to our storehouse of art?

He promises so much that there is unlimited scope for our imagination, and his untimely departure leaves us baffled and defeated, with a bitter sense of loss. We have, indeed, the gift of his beginnings. Gericault, dead at thirty-three, and Bonington at twenty-six, left a rare heritage, the dawn of genius, their works equal to the masterpieces of many a career that has rounded out its task and fulfilled its promise. With what noble maturity might not these men have enriched the world had they lived on? We shall never know.

America lost a painter of great promise when Benjamin Rutherford Fitz died in 1891, at the age of thirty-six. He belonged to that group of our artists who were among the first to seek instruction in Europe. And



BENJAMIN RUTHERFURD FITZ: REFLECTIONS  
*Property of Mr. Henry C. White, Waterford, Conn.*





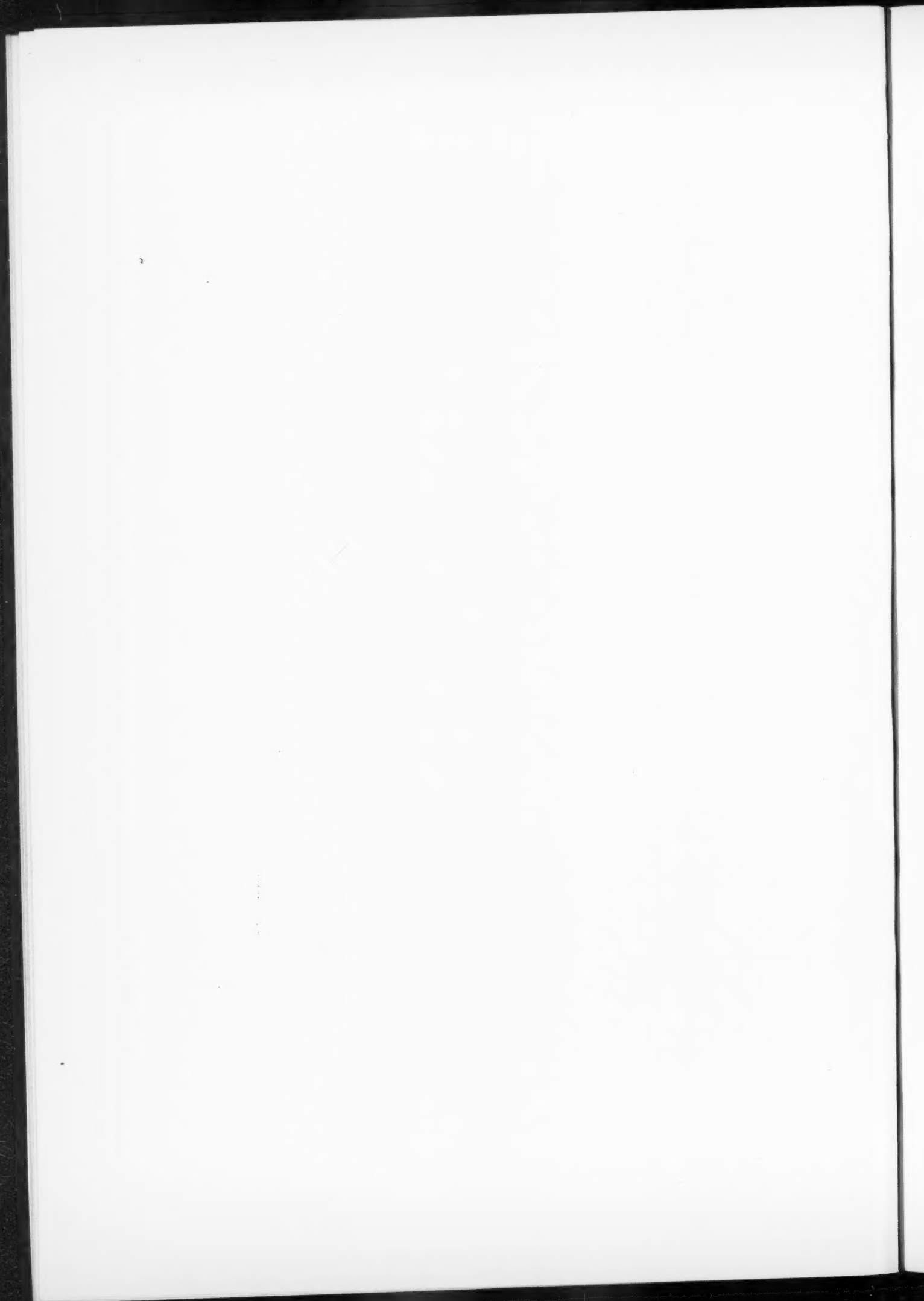


BENJAMIN RUTHERFURD FITZ: MARIE  
*The Metropolitan Museum of Art, New York*



BENJAMIN RUTHERFURD FITZ: GIRL IN OLD LACE HEADRESS  
*The Art Museum of Smith College, Northampton, Mass.*







of all who returned to take high place among our native painters none gave more assurance of rich fruition than he.

Fitz was born in New York City in 1855. His family moved to Peconic, Long Island, soon after the death of his father, Henry Fitz, in 1863, when Benjamin was eight years old. Henry Fitz was a well-known maker of telescopes. He also invented a special photographic lens and other valuable scientific instruments. He must have bequeathed to his artist son a capacity for skillful and delicate craftsmanship. But it is said that Fitz derived his artistic and emotional nature from his mother, whose maiden name was Wills.

Thus we find Fitz, as a boy of eight, living in a small Long Island village, a hundred miles or so from the metropolis, in surroundings most favorable for the foundation and development of his future career.

Fitz was versatile. He was a notable example of that rather rare combination in art, a fine portrait and figure painter, a painter of figures in a setting of landscape, and a successful painter of landscape and marines. The eastern end of Long Island where he lived is flat and level for the most part. It is encompassed on all sides by the sea, whose bays, inlets and creeks pleasantly diversify the contours of its shores. It is as simple and dignified as the landscape of Holland which it strongly suggests. And farming is the principal employment of its people. Many artists have been attracted by the wealth of artistic material of this locality, but few have rendered its sentiment with the truth and feeling that pervade the work of Fitz.

The subjects of many of his most successful and charming pictures are potato diggers, whose faded blue overalls, jumpers, and yellow baskets strike a lovely note against the rich brown of the earth and withering vines. His versatility included the painting of animals, and he left a long series of delightful water colors and pastels, of grazing cattle in open fields, by quiet ponds or in woodland glades, as full of pastoral sentiment as are the water colors of Anton Mauve.

Furthermore Fitz passionately loved the sea. His boyhood home gave him every opportunity to go upon the water and he was an expert sailor at an early age. Thus his vigorous and breezy marines were painted, *con amore*, from the scenes of his daily life. They comprise some of his best works, particularly those striking local subjects of Long Island scenery, the sloops of the scallopers, dredging in the Peconic Bay in autumn. There is no more inviting motif for the marine painter than

the shifting panorama of these brown sailed craft, as they group themselves, separate and group again under sunny or cloudy skies, on calm or ruffled waters.

Fitz owned a shoal draft beamy sloop of the local type on which he lived in summer and cruised about the Peconic Bays sketching and gathering material for his pictures. I spent a day with him aboard this boat one summer. I was an art student and fond of sailing, and I remember vividly the impression this tall blonde man made upon me, who put me at the tiller with a warning to watch for puffs in the sou'wester that was blowing, while he prepared dinner in the cabin and talked art the while.

He was fine looking, a veritable Viking in stature, with his perfect physique, his golden hair and beard, his face bronzed by the sun, his body made lithe and vigorous by life out of door. And his mind was keen. It was a pleasure long to be remembered to talk with him about the problems of painting or the charm of nature.

Fitz began the study of art in 1877 as a student of the National Academy of Design. From the first he showed unusual ability and made rapid progress. In 1880 he went to Munich where he studied for five years in the Royal Academy. He was considered one of the most promising pupils in the school and won two medals while there. His early work shows the influence of his German training as does that of Chase, Duveneck, Twachtman and others of our artists. But with it is a delicacy, a refinement, a rare feeling for both form and color that are all his own, strongly felt in his later work.

It is said of Fitz that his natural talent for drawing was almost phenomenal. He drew instinctively with unerring accuracy, from the moment of entering the art school. His feeling for form, for line, for mass, for values, for anatomy and construction, was a natural gift. And he drew as spontaneously, in as masterly a way with color, as with black and white. Thus his earliest studies have a force and a maturity rare in students.

Fitz established himself in New York upon his return from Europe, and became an instructor at the Art Students' League, where his criticisms were highly valued, and where he taught until his death. He was a member of the Society of American Artists, then just organized, of the American Water Color Society and the Architectural League. He was also a member of the Salmagundi and Lotos Clubs. He was married in 1889 to Miss Hattie Fanning.

While Fitz was a hard and constant worker and produced a considerable number of finished paintings, his pictures are now so scattered that it is difficult to study them as a whole. His nudes, though comparatively few, show him at his best in the realm of figure painting. One of these is called "The Reflection." The picture represents a young girl standing at the edge of a pool looking down into the water. Caffin, in his *Story of American Painting*, says of it, "This figure, in its purity of drawing and feeling comes near to being the loveliest nude yet painted in America." It was originally in the collection of the late William T. Evans, later in that of Mr. George S. Palmer of New London, and is now owned by the writer. It is related of Fitz in connection with the painting of this picture that once, as he was passing through a gallery with some artist friends, they came upon several nudes, vulgar in spirit and execution. Fitz viewed them thoughtfully, then said, "I do not see why a nude cannot be painted without suggestion of sensuality, with refinement and nobility of feeling. Some day I may attempt it." When one sees the figure in *The Reflection*, with its purity of sentiment, its sculpturesque form and its restrained but glowing color, I think it is evident that he succeeded.

Smith College, at Northampton, Mass., in its collection of works by American artists, has several examples of Fitz's art, both in figure and landscape. Perhaps the finest is a head of a young woman called *Girl in an Old Lace Headdress*. The ivory tones of the flesh are relieved against a dark neutral background. It has the dignity of a Rembrandt in its sobriety, the vigor and virtuosity of a Rubens in its handling. The college also owns a large landscape by Fitz called *Harvest Moon*, a group of oaks in autumn tones of rich red, with golden cornshocks in the foreground. A pale moon hangs in a turquoise sky.

The Metropolitan Museum of Art in New York also has a characteristic example of Fitz's painting, the head of a girl, solidly drawn and modelled, rich and dignified in color. It is a pity the Museum does not exhibit it more often. It might serve as a reminder to some of our modernistic friends that the art of that archaic era, the eighties and nineties, is not wholly negligible.

Fitz, in addition to being a gifted painter, was a lovable and interesting man. He made many friends. The artists esteemed him for his fine character and respected and admired his work. He lived in summer at New Suffolk, not far from his friends, Edward A. Bell, Irving R.

Wiles, Henry Prellwitz and other painters who made Peconic their summer home. And he was a well-known figure in the art life of New York while he lived.

The late D. W. Tryon, the landscape painter, was one of Fitz's intimate friends. They were drawn together not only by their common interest in art but even more closely by their deep love of nature, the country and the water. They sailed model yachts together in Central Park when their day's work was done and discussed the problems of yacht designing which greatly interested them both. They were congenial in every way and Tryon never ceased to mourn Fitz's loss. In a letter to me written a few days after the event, Tryon says ". . . Did you hear of Fitz's death? He died the day after Christmas. A sad loss to art and a sadder one to his many friends. I shall miss him as we were together much of the time winters . . ."

Tryon also writes of him in a foreword to the catalogue of Fitz's pictures, sold after his death. ". . . As a portrait painter he was specially successful in catching the finer shades of character, and his few completed portraits of women are among the best examples of this art in America. His pictures of the nude are also remarkable for their beauty and refinement. As a landscape painter his work is worthy a place with the best."

In the lapse into sensationalism and barbarism which art of today has fallen, a frantic endeavor is made to relegate the classics to obscurity. When sanity and good taste are not the mode the art of a painter like Fitz still convinces, still charms us. We shall awake in due time from the nightmare of modernism as has happened before in the world of ephemeral epidemics. Then the art which is of no time but of all time, which simply is good as distinct from bad, will continue to refresh and sustain us. The art of Benjamin Fitz was founded upon sanity, knowledge, good craftsmanship and good taste. It was inspired by the love of nature and the sensitiveness to beauty. And because of this it is destined to endure.



## NEW ART BOOKS

STUDIES IN FLORENTINE PAINTING. By Richard Offner. Illustrated. Quarto. Fred-  
eric Fairchild Sherman. New York. 1927.

The mere fact of bringing together under a single cover a group of essays written on separate occasions does not necessarily constitute the making of a book. Yet *Studies in Florentine Painting*, in which Dr. Offner republishes, in some cases with additions, eight of the most important essays written by him in the period 1920-1926 for various journals in Europe and America, is, in its present form, an organic unity; and the ease with which the component parts have welded themselves together says volumes for the singleness of Dr. Offner's critical aims and for the disciplined concentration of his research.

Excluding the essay which deals with Taddeo Gaddi and the brief study of the Daddesque predella (the only new addition except for the pages on the Rinuccini Master), this book presents us with a series of brief monographs on certain hitherto little known or misconceived lesser painters. The several figures are treated independently; each is considered, as it were, for itself, with more special insistence on the rigorous definition of the artistic personality concerned than for its place in the historic background. We may gauge the importance of the patient and scrupulous research, some few of whose results are here made public, when we remember how slight was our cognizance of Jacopo del Casentino, of Pacino di Buonaguida, of Antonio Veneziano, or of Niccolò di Tommaso before Dr. Offner took them in hand. Nor is his contribution to our knowledge less positive in the case of Nardo di Cione or of Niccolò di Pietro Gerini, whose personalities, if somewhat less vague, were nevertheless falsified by a mass of misconceptions, the first being confused with his brothers and with the lesser lights of the great Orcagna *bottega*, the second being made with some justification to stand for a vast complex of varied and second-rate productions, and inextricably entangled with his son and follower, Lorenzo.

Two tests can be applied to the groups now coherently assembled with infinite wealth of diligently reiterated proof and counter-proof. In the first place, though seven years have elapsed since the publication of the earliest essay, Dr. Offner has, in no case, been obliged to retract an attribution, and where he has been able to enlarge, the new additions have but served to confirm and elaborate his acute first estimate. We feel more than ever, now that the essays are united, that they represent no isolated exploitation of casual discoveries, but are organic parts of a systematic and comprehensive survey of the whole field to which they belong. Secondly, they betray not only subtle and precise connoisseurship but noticeable moderation in its exercise. The author refuses to blur the clear-cut profiles of his figures with the treatment of all that miscellaneous mass of partial resemblances, avoiding, as far as possible, the accumulation of "school works" and works "in the manner of" each painter, except in the case of Gerini, where the historical existence of a huge *bottega* is actually certified. He leaves each group, however small, to affirm itself only by such products as are entirely true to sample. And the attributions bring with them "that sort of Kantian intui-



tion" of their rightness (to quote the *Theory of Method*, pag. 129) as only one who has followed the author from picture to picture and who has checked and perhaps corrected his own conclusions in their illumination can testify.

Viewed then in their net results these studies are substantial, important and satisfactory.

The author has now added to them a prologue and an epilogue, and the latter at least leads us away from the positive results of his investigations to his aims and to his general outlook, and hence invites a certain amount of discussion. In the *Outline of a Theory of Method* he gives us three chief considerations: the claim that the criticism of today is radically divided from that of yesterday; a psychological definition of the verb "to attribute"; and a comment on the relation of art study and photography. Let us deal with these points in reverse order.

In the first place, admitting an infinite debt to our friends the photographers, and also confessing to their obvious limitations, a protest must be registered against the too blatant exploitation of the anatomical-comparative method which their industry makes possible, and which Dr. Offner wellnigh succeeds in reducing to ridicule. The one blot on this admirable volume is the pages of "*pictorial synopsis*," over which one is tempted to hurry with a shudder, those gruesome collections of heads, arms, hands and other *membra disjecta*, by means of which Dr. Offner seeks to crystallize, as in a chemical formula, the elusive manifestations of his painters' individuality.

As to the learned reduction of the process of criticism to a series of psychological maxims I have little to say except that practice is better than precept, and in this case much better, and since Dr. Offner has given us his analytical disquisition as an appendix, no reader will be deterred by its apparent complexity from the enjoyment of the clear and satisfactory results set forth in the preceding chapters. I doubt if Dr. Offner (or any other inventor of critical methods) works by their ruling, but since his results are so excellent, let us make him a present of his method! We must, however, register a second protest, which goes beyond the scope of the concluding chapter, and bears on the whole critical attitude of the author; against the encroachment of method, and especially of scientific method, in the province of art. Art has technique but no method, and the best art conceals its technical achievement. Art is not art unless it include a conscious act of volition, of limitation self-imposed or otherwise, of selection, of moderation, of knowing where to stop. The successful scientist is unquestionably, amongst others, the man who can drive home the nail of his conviction into the plank of his material, but the artist who follows any conviction, however noble, to its ultimate term, has already passed over from the ascending parabola of his inspiration into the downward trending path of its fulfilment, its satiated decadence.

Thirdly comes the author's fiat that the newest art criticism is essentially different from that which precedes it. Up to a certain point the plea is irrefutable. We shall not probably discover amongst our remaining *ignoti* another Giotto, another Orcagna or even another Nardo, and hence perforce we shall be oftenest occupied with filling in the detailed foreground of the general his-

torical picture. Did Leonardo pass whole days or even weeks on the botanic subtleties of that magic flower-growth which serves as carpet to the mystic grotto, and did he lose in those days of minute concentration all sense of the brooding loveliness outlined in the middle depths of his canvas? Came a moment when the flower carpet was completed, and released he turned once more, with the whole picture in his mind and in his eye, to achieve its ultimate perfection and unity. Are we at issue with the older criticism, or the older criticism with us, because we are destined to dally with the intricate demarcation of a Rinuccini Master from a Niccolò di Tommaso? We have only one grudge against them and that an envious one—for their rich harvest in the unrealed fields. They laid in the bold outlines of our common picture, how truly, how largely, we later detail-workers alone can fully know, and when we shall have worked over the foreground with our hairbrushes, then it will be time for us, or our successors, to lift our eyes from this poring and see anew the whole compass of the composition. And indeed Dr. Offner, the apostle of detail and specialism, is by no means as ruthless a specialist as he makes himself out to be. In the two brief pages of his introduction he allows us to glimpse for a moment at the new and infinitely enriched prospect which will be his and ours, when all this rich harvest of *minutiae* has been assimilated and brought into focus with the whole of our previous knowledge.

EVELYN SANDBERG VAVALA.

DIE DEUTSCHEN BILDTAPPIE DES MITTELALTERS. By Betty Kurth. 1 vol. text, 2 vol. plates. Anton Schroll & Co., Vienna, 1926.

A corpus of more than 320 tapestries, many as yet unpublished, has here been assembled. A general history of the craft is followed by a catalogue of the 344 plates, each description includes the history and literature concerning the piece. A catalogue of literary source material includes extracts from inventories and chronicles and special indexes on iconography and topography make the use of the book easy and pleasant.

A short, concise chapter on technique precedes the survey of sources and documents through pre-Romanesque and Romanesque times, when tapestries were mostly produced for kings and dukes. The reduction in size and more general use of tapestries from the fourteenth century onward, is due to the quick rise of the cities and anon tapestries were used even more widely in private houses than in churches and monasteries. In the fifteenth century the chief centers of tapestry weaving were (1) on the upper Rhine, specially at Basel, where two types, tapestries with fabulous animals and with wild men, both on a background of flat verdure or pomegranate patterned hangings, were evolved; (2) the middle Rhine where the influence of the Master of the Housebook and illustrations of mystery plays mark the climax; (3) Franconia, with Nuremberg and Bamberg, where the influence of the Pleydenwurf-Wolgemit studio is followed by that of Durer, and Cranach. Saxony, first in rank in the thirteenth century declined almost completely in the fourteenth and fifteenth, while the art of embroidery reached an unheard of development.

German tapestry weaving during the middle ages ranks high owing to a delight in color and line combined with the joy of telling a story or teaching a moral lesson. All through it goes the complaint about the short span of everything beautiful and the wistful searching of a better and simpler life, a mood which we find again in the other great manifestation of northern art, the Roccoco.

ADELE COULIN WEIBEL.

EARLY FLORENTINE ARCHITECTURE AND DECORATION. By Edgar W. Anthony. Illustrated. Sq. 12mo. Harvard University Press. Cambridge, Mass. 1927.

The principal chapters of this excellent study of old Florentine buildings are devoted to the Baptistery, San Miniato, Santi Apostoli, San Salvatore al Vesco- vado, Sant' Jacopo Sopr' Arno, Santo Stefano al Ponte, the Collegiata di Sant' Andrea at Empoli and the Badia. The evidences, archaeological, documentary and otherwise are examined to determine the probable age of these monuments, and the author's conclusions are deserving of respect, being reasonable and supported by probabilities as well as recognized facts. The text is accompanied by copious notes and elucidated by a wealth of illustration. Finally, the Harvard Press has made of the work a volume of real beauty, well adapted to the use of the scholar.

TITIAN'S DRAWINGS. By Detlev Baron Von Hadeln. Illustrated 4to. Macmillan & Company. London & New York. 1927.

Preceded by an instructive essay on the Significance of Titian's Drawings in Relation to his Paintings, followed by a painstaking consideration of the Characteristics of Technic and Style in Titian's Drawings, and a note on the Drawings of the Titian School and Erroneous Attributions, the author describes and reproduces 42 drawings by the master. To this list should now be added three more—two of which the author published in the April, 1927, number of this magazine—bringing the total up to 45. Baron Von Hadeln is the recognized authority upon the Venetian School and this work presents conclusive evidence of the knowledge upon which his reputation rests. Typographically the volume is well planned and all of the drawings are very successfully reproduced by the collotype process as full-page plates.

F. F. S.

ART STUDIES; MEDIEVAL, RENAISSANCE AND MODERN. Edited by Members of the Departments of Fine Arts at Harvard and Princeton Universities. Illustrated. Small folio. Harvard University Press. Cambridge, Mass. 1927.

The fifth consecutive volume of this interesting annual publication, mainly devoted to exhaustive studies of various phases of ancient and modern art.

THE ESSENCE OF ARCHITECTURE. By William R. Greeley. Illustrated octavo. D. Van Nostrand Co., Inc. New York. 1928.

A popular treatise on the outstanding architectural monuments of ancient and modern times, with finely printed plates illustrating the structures described.

DIE KAPITELLE DES XII JAHRDUNDERTS IM ENTSTEHUNGSGEBIETE DER GOTIK. von Emma Alp. Mit 70 Abbildungen. Max Staercke. Detmold, 1927.

A scholarly treatise on the Gothic column capitals of the twelfth century, very fully illustrated with satisfactory photographic reproductions in halftone of representative examples.

CHINESE PAINTING. By John C. Ferguson. Illustrated. Quarto. University of Chicago Press. Chicago. 1927.

This handsome volume presents an informing treatise on and comprehensive history of the subject, admirable in arrangement and well illustrated with upward of fifty full-page collotype plates. The author, who has resided in China for many years, stresses the fact that Chinese painting is only rightly understood and appreciated by one who is familiar with Chinese culture and civilization. As he says, their earliest pictures might otherwise be regarded as grotesque, just as they might regard our earliest pictures of the birth and crucifixion of Christ not as primitives, but as grotesque. Mr. Ferguson's enumeration of the masterpieces of Chinese painting includes many in American public and private collections, and in connection with these and other works, his descriptions and stories connected with the scenes portrayed, enliven his text with human interest sufficient to hold even the layman's attention. Altogether we believe the book may be recommended as the best volume in English on the subject.

F. F. S.

ART ET ARTISTES DU MOYEN AGE. Par Emile Mâle. Illustrated. 16mo. Librairie Armand Colin. Paris. 1927.

In the preface the author recollects the days of his youth, when as a student he haunted the ancient edifices of France, a solitary figure dreaming of the mother art of his country, then utterly neglected and ignored.

The awakened interest in primitive art has rediscovered the treasures of the Gothic Spirit, although Monsieur Mâle complains of a lack of interest in France and lauds the appreciation of American travellers.

This rejuvenation of the primitive is largely responsible for the present volume. It is a collection of essays and reviews, most of which have appeared previously in the art magazines of France, and preceded by an introductory chapter which is something of a resumé of the author's monumental work "l'Art Religieux."

In addition to the chapters pertaining to the architecture of France, the author includes an article on Arabic Art in Spain, in which he traces certain Moresque influences in the so-called Roman Style of the Middle Ages.

A chapter is also devoted to Jean Bourdeclon, one of the first miniature painters of the early French Renaissance, until recently entirely unknown.

Monsieur Mâle opens a fascinating field for research in his consideration of the relation between the design of the craftsman in glass, the engraver and the painter. It appears that in the later days of stained glass, there was a con-



siderable influence derived from Italy particularly after Raphael and Michael Angelo became more widely known in engraved reproduction.

Monsieur Mâle is a deep and profound student. He writes with unique authority upon the art of the Middle Ages.

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